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which the author makes of them with vitalizing enthusiasm. Nor does he follow the humdrum of well-known names, but he introduces us to Van Antoinissen, Willem Van de Velde, Augustin Feyen-Perrin, Florent Willems, H. S. Marks, Alfred Rethel, Maccari—names which should be more familiar to art students than they are at present.

The last chapter, under the caption "Monumental Effect," is an excellent essay on Mural Painting. There are seventy-one half-tone illustrations in the book which has a very full index added.

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"THE ART OF THE NATIONAL GALLERY," by JULIA DE WOLF ADDISON. Boston, L. C. Page & Company. \$2.00 net.

"THE ART OF THE VENICE ACADEMY," by MARY KNIGHT POTTER. Boston, L. C. Page & Company. \$2.00 net.

A series of books on the Art Galleries of Europe is being published by L. C. Page & Company, of Boston. The Art of the Vatican of the Pitti Palace and of the Louvre has already appeared. The Art of the National Gallery and of the Venice Academy have just been issued. Other volumes are in preparation.

These books are mainly designed as aids to interested visitors to these galleries. They contain many data about the pictures not found in the official catalogues, and also give some critical opinions on the masters represented. Each book is illustrated with some half-hundred reproductions of the most famous examples found in these galleries.

The authors are well fitted for the work in hand. They show intelligent study of the opinions of the leading critical writers and present the result in a popular style, which makes these books exceptionally readable.

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"THE BIBLE BEAUTIFUL," A History of Biblical Art, by ESTELLE M. HURLL. Boston, L. C. Page & Company. \$2.00 net.

Art found its inspiration in the Bible stories, especially during the early Renaissance period. Even to this day the sacred writings furnish the themes for many graphic and plastic productions. Estelle M. Hurll has collected the most important examples of what might be called "Sacred Art," from the earliest mosaics to the weirdness of William Blake and the works of Tissot and Sargent's frieze of the Prophets in the Boston Library. Surely a complete record of art for which the Bible is responsible, around which she has woven a very interesting story.

The indices which close the book are valuable for reference, containing a list of all the works discussed—over 500 in all—under the names of the artists; a list of the places where these works are found; and a further index of the Bible subjects of which they treat. Some of the illustrations are of rare and beautiful subjects less generally known.

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"WOMEN PAINTERS OF THE WORLD, from the time of Caterina Vigri to Rosa Bonheur," edited by WALTER SHAW SPARROW. New York, Frederick A. Stokes Company.

This is an important holiday book, bearing the London imprint of Hodder & Stoughton.

Woman must have brains to prove that without any she is man's equal. This paradox comes to mind when leafing over this book containing the reproductions of some three hundred paintings by women. The editor rightly says in his preface: "There is room in the garden of art for flowers of every kind and for butterflies and birds of every species; and why should anyone complain because a daisy is not a rose, or because nightingales and thrushes, despite their family resemblance, have voices of their own, dissimilar in compass and in quality?" Thus woman has had her own art expression, and, of its kind, the work of Angelica Kauffman, Vigée Le Brun or Rosa Bonheur is as eminent as that of any male rival.

The book presents a full survey of woman's pictorial work, while the chapters which describe these painters by nationalities are well written and fairly exhaustive. It is a beautiful gift book.

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"DRAWINGS," by A. B. FROST. New York, Fox, Duffield & Company.

This large quarto volume contains some forty of the best drawings of one of our foremost illustrators, with numerous corner sketches, which in their way are as effective in tickling the risible nerve. Some of the plates are, indeed, large in conception and execution, and, if seen in color, would be commended as important pictorial productions. Such are "Under Penalty of the Law," "King of the Herd," and a few others. The majority, however, give the essence of humor—at least, that is what I thought before reading the introductory essay by Joel Chandler Harris, who seeks to define humor, and sets us all at sea in understanding. But Mr. Harris is a humorist himself, and in this clever essay he naturally winks at us now and then. The verses by Wallace Irwin were not needed to understand the pictures, yet they contribute in a measure to their enjoyment.